

# THE ELEMENTARY ENGLISH REVIEW

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## INTERNATIONAL FRIENDSHIP IN CHILDREN'S READING

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ELIZABETH B. WISDOM

*Children's Librarian, Bedford Branch, Brooklyn Public Library*

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IF WE BELIEVE at all in the possibility of the world's family living in peace without the savagery, terror, and waste of warfare, then must we believe in the part the children of today are to take in the newer and better scheme of things. Faith in world friendship and in the children are inseparable. Peace is no inert and spineless angel who will let us fool ourselves with safety devices into thinking the world "safe for democracy." We must first teach our children to be friends with the stranger, both within our gates and across the seas. Until the spirit of friendliness has united all the children of mankind national antagonisms and hatreds will continue to dominate governments.

The sympathetic understanding of other races than our own is a matter of education and of an education that begins at home with the growing generation. The feeling must extend beyond a mere tolerance of other countries and peoples. It must become a real liking on the part of American children for "little frosty Eskimo, little Turk or Japanee." Naturally, children find a fascination in foreign countries and strange peoples. Like Stevenson they long to travel

"Where the golden apples grow:  
Where below another sky  
Parrot islands anchored lie."

And like the boy Stevenson their approach to foreign lands is through *story* books. In the pleasant land of story books there are no racial or national warfares and children's imaginations are free to wander, learning to love strange places and people who are different. With little Kit and Kat, the Dutch twins they may go fishing and catch a lost wooden shoe, or skate on Dutch canals with "Hans Brinker" and his sister, learning to know and to like the tidy town streets and the well scrubbed kitchens of Holland. The children's sympathy and tears are ready for the "Dog of Flanders" and his little master. With Heidi they coast down a Swiss mountain side, tend the goats and visit her German friends. There is no shadow of rancour or intolerance in such a happy story of a happy child of Switzerland. With something of the same charm, Russia is brought within the children's ken by the dancing figure of "Katrinka." "Treasure Flower" takes them to Japan. A list by a librarian

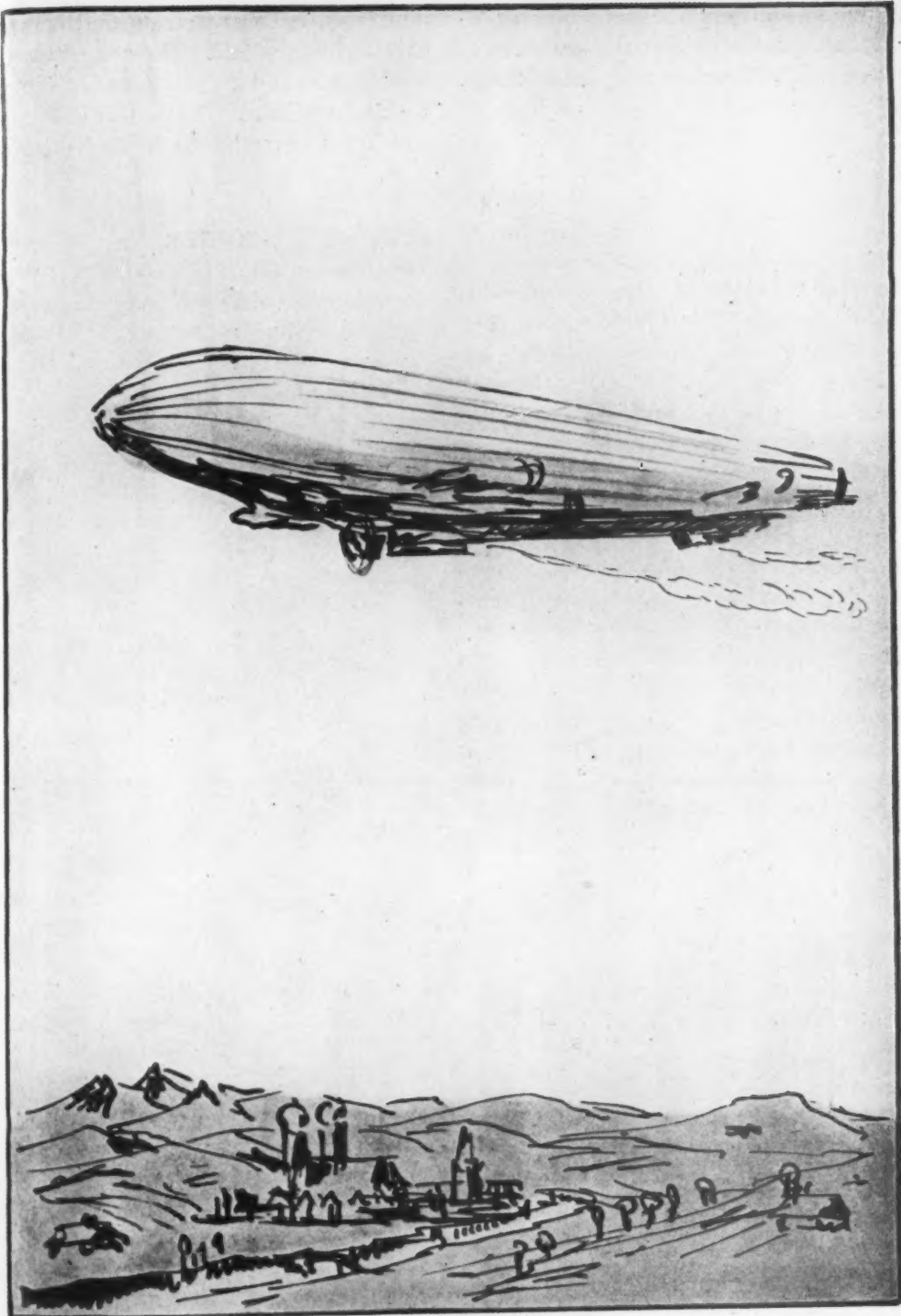
already published in this magazine\* gives other story books which may be used to make the children feel at home with the children of many lands. Some of these books such as "Hans Brinker" and "Heidi" are published in attractive illustrated editions, with colored pictures that make the foreign children and their homes more real and interesting.

HERE IN AMERICA our children rub elbows with many little strangers. In the big cities European, Asiatic, and Negro all meet, but how little friendship comes of the contact! In school these foreigners rarely fraternize and out of school misunderstandings and even feuds exist in districts where poverty forces the races to live together. If friendship is to prevail here, it will come only through a deliberate and concerted effort on the part of educators to span the gulfs between the children in school. Deliberate, not formal education is requisite. The celebration of an "International Week" a "Peace Week" or a "Patriotic Week" upsets the educative process instead of furthering it. The result of such whirlwind campaigns in the schools is a grand medley of distracted teachers and bewildered pupils, getting through somehow with their hasty, scrappy recitations and speeches. No vital spark is kindled beneath the melting pot by methods of this kind, and the melting pot does not melt until the fire is ignited beneath. There is needed a carefully studied program, extending over months and years of our children's school life, having for its aim no narrow Americanization of deadening uniformity or boastful so-called patriotism, but the brotherhood of the world, a program based on the ideals and aspirations, the heroes and the literature of all lands and peoples under the sun. Too much Americanization has gone under the slogan "America only" developing a nar-

row spirit of flag-wagging, combined with a contempt for all who are not American. The focus of attention on America only is one of the foes of the international friendship which a broader education will bring. In education we need to take a world wide view of history, geography, literature, art and invention. Wherever pioneers have made life safer or happier, wherever the heroic or the beautiful are to be found, there the minds and hearts of the children should be invited. The love of one's own land and one's own people will never be stifled by this knowledge.

IN CULTIVATING a broad and world-wide sympathy in school the subject of world history should be given fuller attention in the elementary grades. At present it is largely relegated to high school and the younger children are given mostly local and isolated events. This is done on the theory that a child's interest begins at home with the things familiar to him, but we lose sight of another psychological principle that the strangeness and adventure of things far away and long ago have a power of arousing the imagination that happenings at home cannot touch. I know of a boy of ten who discovered for himself in the public library the stories of the Iliad and the Odyssey. These were followed by the story of the Aeneid. Then he came eagerly to the librarian for other books about Rome and Greece. He read even histories of these countries which other children found dry. Imagine his delight one day on being given a book called "Theras." This is a new story by Snedeker, which in delightful style pictures the thrilling adventures of an Athenian boy and makes old Greece come alive again. Such a book will turn this lad's interest in Greece into an abiding affection. Through the literature of other lands he may be led to still wider interests, but I am sure he will carry into manhood his love for Greece and things Greek. It does not interfere one whit with his being a loyal American.

\*International Friendship Through Children's Books  
—Clara Whitehill Hunt. THE ELEMENTARY ENGLISH  
REVIEW, November, 1924.



### THE DIRIGIBLE

*From The Story of Mankind, by Hendrik Willem Van Loon\**

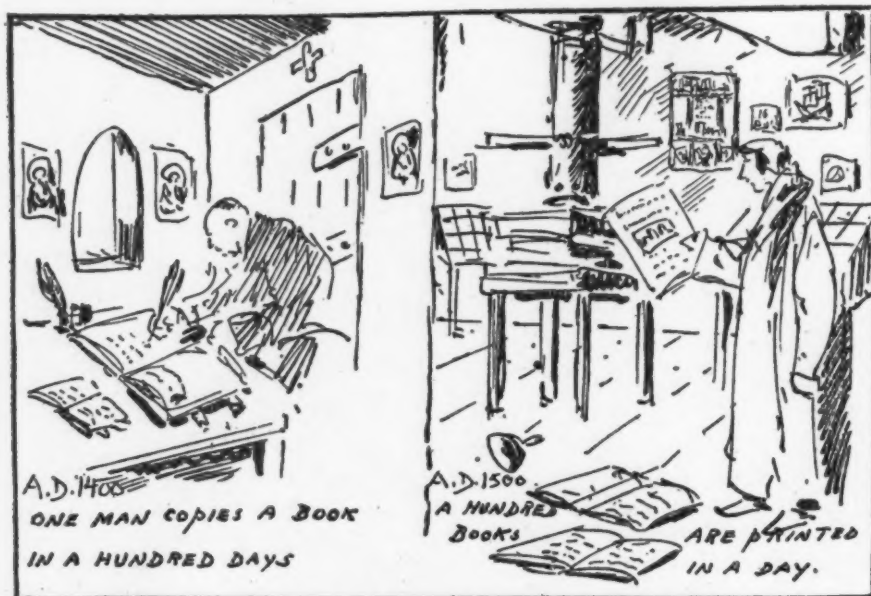
*With such means of transportation, all peoples are becoming close neighbors*

\*Courtesy of Boni and Liveright

More universal in the appeal to childhood than the Homeric stories are those of Siegfried, King Arthur and Robin Hood. These are heroes we want our boys to know and admire. There are some people who commend a fighting spirit in a boy, but it is not fighting in itself but the qualities of manliness, courage and the power to overcome difficulties which are to be commended. These are the virtues which live in the heroes of old romance. They protect the weak, relieve the distressed, vanquish the spirit of evil in the form of giants or dragons and give the boys an ideal of manliness, untainted by the curse of Cain, the curse which the modern fighting spirit of warfare carries with it. Compared with Arthur and Siegfried, the leaders of military fame, Alexander and Napoleon are powerless to win the heart of boyhood. History teaches how the military heroes in the end failed. Through selfish ambition and the ruthless trampling on the rights of the weak, they lost their world

kingdoms, but the knights and heroes of chivalry did not fail. Through our modern world they still ride lords of a kingdom wider than Alexander's, the glamour of which can never be touched by any Napoleon.

LIKE THE STORIES from Homer the tales of chivalry are full of cultural possibilities, and in widening children's interest to embrace a feeling of world friendliness, they are to be given first rank. The only objection to the use of these grand old story books in school is the way they are hacked and served piecemeal, "butchered to make an infant's holiday." There are many good versions in print, not made into lessons and robbed of their glory. Padraic Colum has given us a splendid Children's Homer, Howard Pyle, the fullest and most picturesque Robin Hood, and Sidney Lanier an edition of the Mabinogian or Boy's King Arthur which can hardly be surpassed.



#### THE MANUSCRIPT AND THE PRINTED BOOK

From *The Story of Mankind*, by Hendrik Willem Van Loon\*

Today, all the world is becoming better acquainted through the printed book

\* Courtesy of Boni and Liveright



NEXT TO THESE come the books never intended for children by their authors, but which are the heritage of childhood just the same; the Bible Stories, Robinson Crusoe, Gulliver's Travels, Don Quixote, Pilgrim's Progress, and Tales from Chaucer, Spenser and Dante. Children eight years old and younger have learned to know and love these books. There is no age or grade limit in the enjoyment of such literature. Children's minds stretch far beyond their years and they can usually take whole books and worth while books in place of the easy books and readers with which they are deluged.

NEITHER LITERATURE NOR HISTORY needs to be cut into predigested hunks for the consumption of the ordinary bright child. There are being written today world histories for children that are worth substituting for the old loose collections of historical tales with the links all missing. Van Loon has led the way with his "Story of Mankind." In perspective, picturesque style and sustained interest, he has set a high standard. A close rival with the younger children is "A Child's History of the World" by Hillyer. Still another "The Child's Story of the Human Race" gives the story of the social and economic development of man somewhat to the neglect of the drama of events, but it is interesting. It is encouraging to see that all these authors of world histories have swung completely away from the bare diet of uninspired facts and the dry as dust style that went into the making of histories both for children and grown ups only a few generations ago. World histories were not being written then to any

extent and certainly history was made far from interesting for the general reader, and there were none that really attracted and held the attention of children. Another encouraging thing for the world brotherhood idea is that the history being written now is no longer from the military point of view. Battle heroes and soldiers take their place behind the men who really led their fellows into paths of freedom or progress. In the new perspective in history the heroes that stand out as great and interesting to the children are the discoverers, explorers, builders, artists, inventors. Columbus, Livingstone, Michaelangelo, Christopher Wren, Galileo, Pasteur, these are the figures which loom large in the modern versions of the world's development, not the kings and generals who led their armies into bloody battles. Many of them are not even remembered. Why should they be? They destroyed while the others built the fabric of civilization. And the heroes of today who hold the children's allegiance with the magic of achievement, who are they? Again no soldier, king, or battle-maker,—but Grenfell, the knight of the distressed fisher folk of Labrador, Burbank who learned the secret of growth in flowers and fruit and created new varieties, Helen Keller who vanquished all her handicaps, the engineer who made the Panama canal come true, the inventor who found the way to harness electricity, and explorers such as Peary, and Stefánsson. By all means let us encourage the children to know and love these leaders and builders of our civilization and it will help greatly to make the ideal of world brotherhood a living reality.

*Note: For a list containing titles, authors, and publishers of books mentioned in the foregoing article, see page 163.*

## CLASSROOM ACTIVITIES IN COMPOSITION AN AEROPLANE TRIP

*Grades Five and Six*

MARY FONTAINE LAIDLEY

Charleston, W. Va.

PUPILS OF FIFTH AND SIXTH grades are interested in a composition project that combines their knowledge of geography, their interest in aeroplanes, and their inventive powers.

For this project an introductory lesson in oral composition is advised. A few days in advance of this oral lesson, ask pupils to collect pictures taken from an aeroplane. The *National Geographic* has had some interesting pictures in the past year, notably those in the March, 1925, issue. The *New York Times* frequently publishes in its Sunday rotogravure supplement interesting pictures taken from the air, and the March, 1925, issue of *World's Work* contains other illustrations of this kind. Suggest to pupils where they may find such pictures, and make an extensive collection as possible.

In the introductory lesson call on a number of pupils to show their pictures, and ask them to point out the most interesting objects to the class. At the conclusion of the lesson bring out by questions the difference between pictures taken from the air and those taken from the earth. Such questions as the following will stimulate pupils to think:

Why do pictures taken from the air give an especially good idea of a city?

Which is the more interesting picture of the Houses of Parliament, the one taken from the air (*National Geographic*, March, 1925) or one taken from the earth? Why do you think so?

Do statues show up well in aeroplane pictures? Why?

Select a picture that especially ap-

peals to you, and tell why it impresses you.

These and similar questions bring out the points that large objects such as the Arc de Triomphe, Westminster Abbey, or the Rock of Gibraltar, are impressive when seen from the air, while smaller objects are lost in a bird's eye view.

The next lesson may be devoted to planning aeroplane trips. Each pupil in the class is asked to choose a country or a section of a country over which he will make an imaginary trip in an airship, and report what he has seen. Parts of the article called "Looking Down on Europe" in the March, 1925, *Geographic* may be read to the pupils to give them an idea of how to make their reports. Pupils may select either a country they have visited or one about which they have read or studied. They should spend several days in preparation, consulting geographical readers and other travel books, as well as the geography. Encourage pupils to find as many pictures as possible of the countries they intend to visit.

Stimulate as much as you can the pupils' imagination, helping them to see and realize the scenes they describe. Let the story element be more prominent than the informational element. Help the pupils actually to leave the earth and travel on the magic carpet of illusion. Let them make up adventures if they will. In other words, do not prescribe a definite pattern by which all the stories are to be cut, but stimulate your pupils to be real adventurers in spirit. The result will be more interesting both to them and to you.

The story each pupil is to tell should

carefully planned before it is told in class. The pupil should go over it in his own mind to avoid hesitation and repetition when he gives it in public. After the stories have been prepared they are to be given orally in class. Each pupil called on should stand before the class and speak distinctly to his fellow pupils. The class period will be more interesting if not more than four or five reports are made in one day. The rest of the time may be given to dictation, letter-writing, or drill work of various kinds. The work as here outlined will extend over probably eight class periods.

After the stories have been given orally in class, pupils may be called on for criticism. This class criticism should, of course, be constructive, and should aim at essentials, such as the feeling of reality inspired by the story-teller, proper proportion in the story, the relevancy of details, etc. Mistakes in pronunciation and in

grammar should be corrected in such a manner as not to discourage the speaker or to hurt his feelings.

It is a question whether or not it is advisable for the stories to be written after they have been given orally. We must remember that pupils of this age are not capable of long-sustained effort in writing. It may be well to have a part of the story written, rather than to require of pupils so much writing that they will hurry over it, and thus contract careless writing habits.

However, material for dictation exercises and letter writing may be drawn from this project. The teacher may dictate a paragraph based on an individual report. Some striking feature of a report may be used in a letter. Pupils may be asked to write a short account of some adventure that has interested the class. In these and in various other ways written work may grow out of the project without actually requiring the whole story to be written.

### BOOK LIST

*to accompany*

*"International Friendship Through Reading"*

*See Page 157*

Aenid	Aenid for Boys and Girls, by Church	Macmillan
	Bible for Young People	Century
Cervantes	History of Don Quixote, by Methley, illus. by Gordon Browne	Stokes
Chaucer	Tales of the Canterbury Pilgrims retold by Darton	Stokes
Coffman	The Child's Story of the Human Race	Dodd
Dante	Stories from Dante, by Cunningham	Crowell
Defoe	Robinson Crusoe illus. in color, by Wyeth	Cosmopolitan
	Robinson Crusoe illus., by Rhead	Harper
Dodge	Hans Brinker illus., by Edwards	Scribner
Gaines	Treasure Flower	Dutton
Haskell	Katrinka	Dutton
Homer	Adventures of Odysseus and the Tale of Troy, by Padraic Colum	Macmillan
Hillyer	A Child's History of the World.	Century
King Arthur	Malory's Boy's King Arthur, by Sidney Lanier	Scribner
La Rame	Dog of Flanders	Lippincott
Pyle	The Merry Adventures of Robin Hood	Scribner
Siegfried	Story of Siegfried, by Baldwin	Scribner
Snedeker	Theras and his Town	Doubleday
Spenser	Stories from the Faerie Queene, by Macleod	Stokes
Spyri	Heidi, illus., by Jessie Wilcox Smith	McKay
	Heidi, illus., by Gustav Tenggren	Houghton
Swift	Gulliver's Travels, illus., by Arthur Rackham	Dutton
Van Loon	The Story of Mankind	Boni & Liveright

## A CLASSIC IN THE SCHOOLROOM

*For Grades Six and Seven*

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ANY PIECE OF LITERATURE, whether a classic or not, is best presented when it appeals to the greatest number of interests in the child's life. Of the many interests that may be awakened, the best are those that lead to appreciation of the beautiful and recognition of the highest motives in human character.

Perhaps at first the Greek classics seem hardest for the child to understand. The *Iliad*, for instance, is full of unusual names; references are made to unknown places; the surroundings of the characters, the homes, customs and times described, are unfamiliar to the pupils. The whole foundation of the spiritual and moral ideas of the Greek nation of ancient times differs altogether from that known to our pupils. Surely the difficulties in the way of his enjoyment are many.

In order to understand fully a work of literary art, one must have the scenes of the poem or story re-enacted mentally, so that the characters and happenings seem real and near. If possible the child should feel the incidents as though he himself were experiencing them. If his earlier life holds similar experiences, he may by recalling them live again in the atmosphere needed for the poem or story at hand. But if there is no such experience, the necessary atmosphere must be created bit by bit, until in imagination the child views the scene, feels the stir of events, and can himself relive the action of the players.

In some cases, old civilizations have to be re-born and whole cities, with busy marts and aspiring citizens, brought again to life. This is especially true of the Greek *Iliad*. The child must feel the impulse felt by the folk of old, when the Grecian girls

danced and sang in the shelter of their inner courts. He must feel the growing pride of the Spartan boy as he became strong through learning endurance. He must understand the importance of bravery to the Greeks, appreciating the ignominy which would be theirs, if they proved cowardly in war. Then he must thrill with the elation of the victors when the battle is over and they return home triumphant. Through all, the child must realize how the Greek heart throbbed with love for the beautiful.

Thus it is essential that the preparation of the teacher for the presentation of a literary classic should involve her greatest effort and originality, and should command her most careful consideration.

### *The Teacher's Preparation*

MANY VOLUMES have been written on the subject of the preparedness of the teacher. It is still a living problem. One cannot impart what he does not possess. The teacher who only half understands the *Iliad* cannot expect more than a meager understanding from her pupils. She must study it from every available angle, and think *Iliad* in terms of art, religion, history, romance, warfare and what-not. Only then is she in a position to relive with the class the incidents of the story. In undertaking the preparation for teaching the *Iliad*, the teacher will find the accompanying references of great value for her own study:

### *References for the Teacher*

- Allcroft, A. H.—*Decline of Hellas*; Clive, London, 1894.  
Allcroft, A. H.—*Early Grecian History*; Clive, London.  
Baikie, James—*Sea Kings of Crete*; Macmillan, 1913.

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- Baikie, James—Wonder Tales of Ancient World; Macmillan.
- Blumner, H.—Home Life of Ancient Greeks; Funk, 1914.
- Breasted, J. H.—Ancient Times; Ginn.
- Brown, Calvin S.—Latin Songs with Music; Putnam, 1914.
- Bryant, W. C.—Iliad of Homer, trans. in Eng. Poetry; Houghton, 1916.
- Bulfinch, Thomas—The Golden Age of Myth and Legend; G. H. Godfrey.
- Bulfinch, Thomas—Stories of Gods and Heroes; Crowell.
- Bulfinch, Thomas—Age of Fable and Beauties of Mythology; Crowell.
- Carpenter—Hellenic Tales; Little.
- Church, A. J.—Story of Iliad; Macmillan.
- Church, A. J.—Story of Odyssey; Macmillan.
- Church, A. J.—Story of the Persian War; Bayview Publishing Co.
- Church, A. J.—Callias; Chautauqua Press, New York.
- Cox, Sir G. W.—Tales of Ancient Greece; Dutton.
- Davis, W. S.—The Victor of Salamis; Grosset, 1912.
- Davis, W. S.—A Day in Old Athens; Allyn, 1914.
- Encyclopedia Britannica, Eleventh Edition:
- Greece, Vol. XII, pp. 461.
- Music, Vol. XIX, pp. 72.
- Mural Painting, Vol. XIX, pp. 70.
- Architecture, Vol. II, pp. 377.
- Painting, Vol. XX, pp. 462.
- Sculpture, Vol. XII, pp. 472.
- Literature, Vol. XIII, pp. 632.
- Drama, Vol. VIII, pp. 488.
- Gardiner, E. N.—Greek Athletic Sports and Festivals; Macmillan.
- Gardner, E. A.—Ancient Athens; Macmillan.
- Gardner, Percy—Sculptured Tombs of Hellas.
- Gayley, C. M.—The Classical Myths in English Literature and in Art; Ginn.
- Gulick, C. B.—Life of the Ancient Greeks; Appleton, New York.
- Hall, H. R. H.—Oldest Civilization in Greece; Nutt, London, 1901.
- Hawthorne, N.—The Wonder Book; Macmillan.
- Harvard Classics, Five-Foot Shelf of Books:
- Aeneas, Vol. XIII, pages 103, 55.
- Agamemnon, Vol. VIII, page 5.
- Achilles, Vol. III, page 332.
- Ajax, Vol. XXII, page 164.
- Hector, Vol. V, page 97.
- Athens, Vol. XXXVII, page 247.
- Sparta, Vol. III, page 256.
- Priam, Vol. XIII, page 121.
- Joy, James R.—Grecian History; Chautauqua Press.
- Kingsley, C.—The Heroes; Macmillan.
- Lang, Andrew—Tales of Troy and Greece; Longmans.
- Mahaffy, J. P.—Social Life in Greece; Macmillan.
- Manatt, J. I.—Aegean Days; Houghton.
- Myers, Philip Van Ness—Ancient History; Ginn, 1916.
- Patten, William—Tales of Greece and Rome.
- Richardson, Dr. R. B.—Vacation Days in Greece; Am. Book Co., 1911.
- Ridgeway, William—Early Age of Greece; Macmillan, 1904.
- Smith & Redford—Greek Architecture; Chau. Press, 1891.
- Seymour, T. D.—Life in the Homeric Age; Macmillan.
- Tatlock, J. M.—Greek and Roman Mythology; Century.
- Taylor, Hugh W.—Women of the Iliad; Broadway Pub. Co.
- Tucker, T. G.—Life in Ancient Athens; Macmillan, 1914.
- West—Story of Early Progress; Allyn.
- Wilkinson, W. C.—Classic Greek Course in English; Chautauqua Press.
- Wordsworth, Christopher—Greece.
- Wright, W. C.—A Short History of Greek Literature; American Book Co., 1907.

Part of the teacher's preparation is always the collection of pictures and other illustrative material that the children may see or handle. These things stimulate the imagination and aid in the completing of concepts, and clearing of vague ideas. Following are some names of publishers that will be of help in obtaining such material. Catalogs may be obtained from the picture companies.

#### *Illustrative Materials*

- Boston Museum of Art:
- Horses of Achilles.
- Head of Homer.
- Hermes.
- Hephaestus Making Armor of Achilles.
- Brown, George P., 38 Lovett St., Beverly, Mass. Sculpture:
- Hebe.
- The Wrestlers.
- Mars and Cupid.
- Athene.
- Homer.
- Neptune.
- Laocoon.
- Apollo.
- Braun's Carbon Prints, Fine Arts Pub. Co., 13 W. 40th St., New York.
- Copley Prints, Curtis & Cammeron, Pierce Building, Boston:
- Aurora; Reni.
- Greek Girls on Seashore; Bridgman.
- Penelope; Maynard.
- Calypso; Hitchcock.
- Dance of Nymphs.
- Cosmo Pictures, 4th Ave. and 23-24th St., New York City.
- Craftsman, The; Aug., 1915—Trojan Women.
- Dana, J. C.—Picture Collection.
- Dana, J. C.—High School Age, Pictures and Objects; Pub. H. W. Wilson & Co., White Plains, N. Y.
- Elson Art Pub. Co., School Street, Belmont, Mass. Salesroom 2 A Park Street, Boston, Mass.:
- Flight of Night, by Hunt.
- Laocoon Group.

- Acropolis, Athens.  
 Temple of Victory.  
 The Parthenon.  
 Great Temple at Paestum.  
 South Porch.  
 Reading of Homer.  
 Greek Sculpture, A.  
 Greek Sculpture, B.  
 English Journal, Illustrative Material for Literature, Oct., 1922 and May, 1923. By Jane A. Hilson and Katherine E. Wheeling. Published in pamphlet by H. W. Wilson, White Plains, N. Y.  
 The Mentor, Mentor Ass'n., 114 E. 16th St., New York:  
   The Golden Age in Greece, No. 101.  
   Ancient Athens in Greek Life, No. 50.  
 Metropolitan Museum of Art, New York.  
 Motion Pictures, Fox Films:  
   Nero.  
 Atlas Educational Film Co.:  
   Adventures of Ulysses.  
 National Novelty Art Co., 1451 W. Harrison St., Chicago.  
 National Geographic Magazine.  
 Nystrom, A. J., Chicago, Ill.  
 Paletti Art Co., Maxfield Parish:  
   Quest of Golden Fleece.  
   Fountain of Pirene.  
   The Chimera.  
 Perry Picture Co., Malden, Mass. (Catalog 25 cents).  
 Perkwitz Brothers, Evanston, Ill.  
 Prudential Insurance Co., Newark, N. J.:  
   New Lamps for Old (free).  
 Railroad Folders and Guides on Greece.  
 Raphael Tuck and Son, 122 Fifth Avenue, New York.  
 Syracuse Blue Print Co., Syracuse, N. Y.  
 Taber Prang Art Co., Springfield, Mass.  
 University Prints Co., Bureau of Travel, Trinity Place, Boston.  
 U. S. Bureau of Education, Washington:  
   Catalog of Greek and Roman Life.  
 Underwood, The World Visualized, Slides for Eng. Work:  
   9300-9302 Marathon.  
   9309 Agamemnon's Citadel.  
   9313 Argus.  
   9279 Acropolis Crowned by Parthenon.  
 Visual Education 12-14, W. 37th St., New York City, for Stereographs and Lantern Slides for the Schoolroom, Mythology, Sculpture and Art, Keystone "600 Set."

#### *Preparation of the Child*

IT IS FORTUNATE that much interesting material on the life and times of the ancient Greeks is available in a form appealing to the child. In addition to what she may glean from her own reading, the teacher will contribute much to the child's appreciation of the Iliad by making such material constantly accessible to him in the classroom.

Such books as the following will go far toward leading the class back two thousand years into the life and customs of the nations of antiquity.

#### *References for the Children*

- Abrahams, E. B.—Greek Dress; J. Murray, London.  
 Aesop—Fables; J. Jacobs.  
 Andrews, Jane—Ten Boys, Ch. 1, 2 and 3; Ginn.  
 Baker, Emilie Kip—Stories of Old Greece and Rome; Macmillan.  
 Baldwin, James—Golden Fleece; Am. Book Co.  
 Baikie, James—Life in the Ancient East; Macmillan.  
 Beard & Bagley—Our Old World Background; Macmillan.  
 Becker, W. A.—Illustrations of Private Life of Ancient Greeks; Longmans.  
 Beckworth, M. Helen—Mythland, Vol. 1; Educational Pub. Co., Boston.  
 Bonner, John—Child's History of Greece; Harper.  
 Brown, Calvin S.—Latin Songs; Putnam, 1914.  
 Brown, E. A.—Greece; Macmillan.  
 Buckley, Elsie Fennimore—Children of Dawn; Stokes.  
 Bulfinch, Thomas—Age of Fable and Beauties of Mythology; Crowell, 1902.  
 Carney & Portland—Great Deeds of Great Men; Heath.  
 Church, Alfred J.—Stories of the Old World; Ginn.  
 Church, Alfred J.—Stories from Homer; Dodd, Mead & Co.  
 Colum, Padraic—Golden Fleece; Macmillan.  
 Cotton, E. J.—Young Folks History of Greece and Rome; Bobbs.  
 Cowles, Julia Darrow—Our Little Athenian Cousin of Long Ago.  
 Cowles, Julia Darrow—Our Little Spartan Cousin of Long Ago; L. C. Page & Co., Boston.  
 Dragonmis, Julia—Under Greek Skies; Dutton.  
 Gale, Agnes Cook—Achilles and Hector; Rand, McNally Co.  
 Gardner, Percy—Types of Greek Coins; Putnam.  
 George, M. M.—Little Journeys to Greece, 15 cents; Flanagan.  
 Gordy, Wilbur F.—American Beginnings in Europe; Scribners.  
 Guerber, H. A.—Story of the Greeks; Am. Book Co.  
 Haaren, J. H.—Famous Men of Greece; Am. Book Co.  
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*"Every piece of literature properly taught in the classroom furnishes innumerable alluring leads into related fields—leads which each child may follow in his way and for his own pleasure."*

—Kilpatrick.

#### *Suggestions for Activities*

IT IS A COMMONPLACE to suggest that a piece of literature will be poorly presented unless it affects the life of the child in as many phases as possible, and calls forth every type of activity of which he is capable.

Suggestions follow which may broaden the child's interest and correlate the reading with other subjects. Topics for compositions and subjects for drawing and paper cutting are given. Manual training may also contribute its share of work to be done, either at home or in the shop.

Composition both oral and written will gain much from the subject matter of such a project in literature, and at the same time offer an invaluable channel through which reports and imaginary experiences may be related to class.

#### *Activities*

1. A visit to the Art Museum may be made and something learned of the earliest ideas of art.

2. A history club may be organized, topics that form part of the work may be suggested by club members.

3. A committee may be formed to investigate for the club members, costumes representative of ancient Greeks.

4. A committee may be formed to arrange for a Greek Festival showing flowers, fruit, baskets, etc.

5. A market scene may be presented.

6. Books may be made like those used by the Greeks for keeping accounts.

7. Maps may be drawn, showing the location of the important places in the story.

8. Scrolls may be made, showing the red line used to separate parts of the writings; alphabets, names and popular Greek phrases may be written on them.

9. Wax tabs with stylus may be made.

10. Plans of Greek homes may be drawn.

11. A Greek home may be fashioned from clay.

12. A plan of a temple may be drawn.

13. A temple may be constructed of compo board; broom handles may be cut into desired lengths for pillars. The low gabled roof and steps may be shown. When carefully made and painted white, it appears really classic.

14. An amphitheater may be constructed of clay, showing the central dais and many



seats, colored by many bright waving banners.

15. Children may make cambric or paper armor and color with radiator paint to resemble steel.

16. Shields made of compo board and silvered with radiator paint are very effective.

17. Spears and swords and helmets may be made to complete the outfit.

18. The children may be asked to visit and report on the buildings in their vicinity or town having classic styles of architecture.

19. Each child may make a Greek scrap book, showing gods and goddesses as sculptured by the Greeks.

20. Books may be made of drawings, representing the scenes of the story.

21. Books may be made of favorite myths.

22. Pictures cut from magazines may be used to illustrate compositions.

23. Children may point out and list the characteristics of Greeks and compare with the qualities of the characters in the story.

24. Chariots may be made of cardboard and gilded.

25. Tools, harps, arches and ships may be made.

26. Lists may be made of articles, names and customs familiar to the Greeks.

27. A list of present-day activities that had their source with the Greeks is interesting, especially to boys.

28. Members of the History Club may select as their names those of Greek divinities. These members should then prepare reports on the character and abilities of the ones whose names they have chosen.

Gods	Goddesses
Zeus	Hera
Poseidon	Athena
Apollo	Artemis
Ares	Aphrodite
Hephaestus	Hestia
Hermes	Demeter
Dionysus	Iris
Eros	Hebe
Aeolus	Nemesis

Lists may be made of the divinities mentioned in the story.

29. Children may tell what was meant to the Greeks by nymphs, muses, fates, furies, centaurs, cyclops, harpies and gorgons.

Reference: Emma J. Bolenius, *Teaching of Oral English*,—"The Olympian Council" pp. 113 to 126.—Lippincott.

30. If the teacher prefers the class may select as their names, those of Greek men of history, as

Minos	Draco
Socrates	Herodotus
Periander	Phidippides
Pindar	Plato
Solon	Theses
Demosthenes	Alcibiades
Themistocles	Polycrates
Clisthenes	Sophocles
Phidias	Croesus
Jason	Aristotle
Simonides	Pericles

These and others may be made the basis of very interesting lessons where the children look for their own material in all available encyclopedias.

31. At Hallowe'en the children will be interested to learn the origin of this festival, finding it began with the harvest celebration in honor of Pomona.

32. At Thanksgiving time, lists may be made enumerating things we have to be thankful for that the Greeks did not have. Did they have anything we would be thankful to have today?

33. At Christmas time, the child may tell what he thinks Christianity has meant to Greece. He may imagine what life would be in Greece without the Christian civilization. He may show the difference between the time of the story of the Iliad and the beginning of Christianity.

34. Research problems. The following topics may be the subjects for problems in connection with Greek life. Comparisons may be made between the ancient period of our story and our own times, emphasizing the advantages of Christian civilization.



Homes	Training of Boys and Girls
Food and Cooking	Books
Furniture	Writing
Clothes and Sewing	Play and Leisure
Customs	Work and Slavery
Hunting	War and Weapons
Agriculture	Ships and Travel
Markets and Money	Messages
Art—	Government
Painting	Worship and Temples
Sculpture	Geography
Architecture	Beauty of the City
Music	Neighboring peoples
Manufactures	
Schools	

35. Accounts of the author's life might come at the end of the entire study. In this case the poetry of a wandering minstrel going blindly through the streets, singing songs of valor in which he would never be able to participate, would lend dramatic color to the story.

36. Compositions may be written on themes selected from the accompanying list.

The child may compare with his own experience in stores, markets, etc.

A Hunt  
Athena's Birthday.

37. Then after the class has started the study of the Iliad, some things that are not

told in the story may be imagined, such as

Helen's Thoughts in Troy  
Helen's Daughter and the Nurse's Talk to Her  
Paris as a Shepherd Lad  
Paris Dreams of Greatness  
Discord Talks to Herself  
Menelaus Grows Impatient  
The Selfish Suitors in Conversation

38. Subjects for paper cutting and drawing:

Achilles, the Strong  
Helen and the Baby  
Ulysses Plowing the Shore  
Paris the Shepherd Boy  
Paris with the Apple of Discord  
Achilles Sulking in His Tent  
Achilles Weeping by the Sea  
Hector and Achilles  
Hector and Andromache  
Hector and Baby Son  
Achilles on the Ship, Enemy Near  
Petrocles Pleads  
Achilles and the Fleeing Apollo  
Hector Slain  
Menelaus Summons Warriors  
Priam Praying  
Priam in Achilles' Tent  
The Priests and the Serpents  
Menelaus Finds Helen  
Return of Menelaus  
The Wooden Horse  
The Walls of Troy  
The Palace  
A Messenger  
The Greek Ships

### Suggestive Subjects

Subject	Reference
Greek Games for Boys.....	Our European Ancestors
Greek Games for Girls.....	Our European Ancestors
A Greek Woman's Wardrobe.....	Old Europe and Young America, p. 118
Cooking the Meal.....	
Books of the Greeks.....	Old Europe, &c., p. 72
Music in Greece.....	Men of Old Greece
Greece in War.....	Men of Old Greece
Grecian Armor.....	Myers Ancient History
Pets of the Children.....	
An Hour in the Garden.....	
Money in Greece.....	Men of Old Greece, p. 31
Where the Food Came from.....	Men of Old Greece, p. 74
Sending Messages.....	
The Water Supply.....	
School Days.....	American Beginnings
The Gladiator's Story.....	American Beginnings
What the Oracle Said.....	Men of Old Greece
A Pilgrimage to a New Country.....	
A Spartan Boy's Day.....	
The Boy's Toys.....	
A Joy Ride in Athens.....	
Buying a Slave.....	American Beginnings, p. 29
What the Gods Could Do.....	Men of Old Greece
Milady's Jewels.....	Men of Old Greece
The Market Place.....	Men of Old Greece

## THE CHICAGO STANDARDS IN ORAL COMPOSITION

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**D**URING THE PROGRESS of a three-year experiment in the improvement of English in the Chicago schools, the committee in charge developed a set of composition standards which are in some respects unique. The method of obtaining these standards was as follows:

Each teacher in the thirteen experimental schools was asked to select from the work of her class five compositions representing the following degrees of merit, namely, poor, fair, good, excellent, and superior. "Fair" was to be understood as passing—that degree of attainment which could surely be reached or exceeded by at least seventy-five per cent of the pupils in the class. With reference to the composition called fair the poor composition was to be distinctly inferior. By "superior" was meant a quality attained but seldom, usually in the case of an exceptional pupil with an exceptional subject. The other two degrees of merit were to be placed between the steps called "fair" and "superior."

All these compositions were to be narratives of direct personal experience. They need not necessarily be collected at any one time. They were to represent the teacher's deliberate judgment as to the attainments of a class in her grade at the end of the school year. One other item was definitely stressed: the teacher was to ignore mechanical errors in her selection.

In each school a committee of five teachers was appointed to act as a committee of equalization. These five persons listened to the compositions as they were read orally in order that they might not be influenced by the form in which they appeared on the written page. In this way

each school developed a set of oral composition standards for its own use. These standards were mimeographed or printed and placed in the hands of the teachers and sometimes in those of the pupils also.

As a final step, a committee of principals under the chairmanship of Miss Margaret Madden, of the Doolittle School, took in hand the standards from all the experimental schools and from these selected a set to represent the city as a whole. The method of doing this was similar to that employed by the committees in the individual schools. Before sending the compositions representing the final selection to the printer, great care was exercised to correct all mechanical errors. These were to be provided for by means of a separate course setting forth the requirements for each grade.

Miss Madden's committee added one important feature to the standards. It appended a comment to each composition calling attention to its peculiar merits and demerits, and showing why it was given the degree of merit assigned to it. In general the comment was expected to make clear why the particular composition was considered better than the one placed below it in the scale of merit and not so good as the one placed above it.

The purpose of these city-wide standards was not to suggest to each school that it should attempt to equal these; on the contrary, the committee was of the opinion that the schools would continue to vary among themselves as to their standards. The committee thought, however, that it was of great importance for a school to know whether it was below or above the standards attained by the city as a whole. The committee expected also that each school in the city would work out stand-

ards of its own and would revise these from time to time so as to keep them up to date.

The working out of such a set of standards by a school has a value difficult to overestimate. In the process of making the selections, teachers are brought to consider the course of study and the achievements of the pupils as they have not usually done. The work of the committee of a school, moreover, tends to bring about a common understanding and an agreement as to emphasis too often absent. The selection of standards by a central authority, omitting the step of room by room canvass of the situation, would completely miss this point.

The reader will note that no use whatever was made by the Chicago schools of the composition scales devised up to the time when the standards were printed, which was September, 1921. The reason for this is obvious. No existing composition scale met the requirements of the experiment. Each of the scales then in use was faulty either because it contained compositions of a variety of types, it made use of poor compositions of adults to rep-

resent good work of children, or it failed to distinguish between composition as such and mechanics of written composition. Most of the scales fell short in all these particulars; hence any attempt to arrive at standards by the use of them could only be misleading.

The reader is warned that these composition standards are printed here merely to show the results of the method that was employed in their development. Any school or system of schools which desires to make use of a set of composition standards ought to work out its own. The place to begin is probably with the form that was employed in Chicago, namely, narrative based upon personal experience, since this is the most common form of expression among children. The process of selection by means of a consensus beginning with individual classroom teachers is an indispensable one. Any attempt to short-circuit this method will end in disappointment. Composition standards should show not what some ambitious leader thinks that children should do but what teachers actually in the classrooms find that children can do.

## THE FIRST GRADE COMPOSITION

- A. **SPEAKING.**—This constitutes nearly all of the language work of the grade.
1. **Aims:** Readiness and the sentence sense; clear tones and distinct utterance; the joy and profit of sharing experience.
  2. **Materials:** Actual experience; topics of conversation in all classes: stories.
  3. **Achievement:** Ability to make a speech of three or four sentences and to tell a single complete incident from a simple story so as to be heard distinctly by all of the group. Approximate standards are as follows:

### STANDARDS OF ORAL COMPOSITION

#### *Fair*

I have a cat. I pulled my cat's tail. My cat scratched me.

(This composition has the merit of correct sequence in clearly defined sentences, but is ordinary, *i. e.*, has nothing to indicate that the cat is different from any other cat.)

*Good*

## The Play-Ground

I like the ladders. I can climb up them. I turn somersaults all the way down.

(The theme is more mature than the Fair composition. The sentences are closely related in thought. There is an expression of preference.)

*Excellent*

We had a little yellow bird. One day my mother took me downtown, and when we came home our bird was dead. We forgot to turn off the gas heater and it killed the bird.

(The telling of a complete incident with the explanation involved places this composition in the excellent group.)

*Superior*

Yesterday I picked up my cat and held him on my lap. I saw something sticking on his paw. It was a grasshopper's foot. He must have had a fight with a grasshopper.

(This is interesting because of the suspense. The inference expressed in the last sentence is unusual for first grade.)

See page 170 for an account of how these standards were derived.

4. *Suggestions:* Begin by calling for one statement, one sentence, one thing the pupil has done. Select a center of interest for the day's talk—How I help mother, What my pet does. Do not tempt the speaker to ramble on. Supply correct forms or missing words politely when the speaker needs them. Set up the conditions for the use of sentences in various lessons by saying, "Tell us so and so," instead of merely putting a question.

## THE SECOND GRADE

## I. COMPOSITION

- A. *SPEAKING.*—This is far the most important part of the language work of the grade.
1. *Aims:* Readiness, interest, sticking to the point, and the sentence sense; the habit of regarding the audience by speaking clearly and distinctly; entertainment and enlargement of experience.
2. *Materials:* Observation and personal experience; topics of conversation in all classes; stories.
3. *Achievement:* Ability to make a short speech and to select and tell one or more units of a simple story so as to be heard by all of the group. Approximate standards of oral composition are as follows:<sup>1</sup>

## STANDARDS OF ORAL COMPOSITION

*Fair*

Saturday morning my brother and I made a snowhouse. Then we were sitting in it. Then someone broke it and it fell on top of us.

(This is a little more complex in thought than grade one and has more interest. The repetition of "then" and the use of the expression "were sitting" in place of "sat" prevent its being classed as a good composition.)



*Good*

Yesterday afternoon I saw an aeroplane. I followed it until it looked like a speck. Then the bell rang.

(A picture is presented. The use of the comparison marks a step in advance.)

*Excellent*

Our canary was eating sugar very fast. I think he was very hungry. When I looked at him he stopped eating it. He was afraid of me.

(This is better than Good because of the inference drawn from the actions of the canary.)

(A statement is made; the inference follows. A second statement is followed by still another inference. The inference in each case is true and interesting.)

*Superior*

## How I Was Fooled

Yesterday my sister went to her cooking lesson. When I finished supper I looked in her pail to see what she had cooked. It looked like candy. I took a bite. It was soap.

(This composition keeps to the point. There is variety in beginning the sentences. The point is withheld until the last sentence, which is very effective.)

See page 170 for an account of how these standards were derived.

4. *Suggestions:* Hold the pupil to a single phase of the subject and train him to decide beforehand just what things he wishes to say. Select a center of interest and encourage class interchange both as to ideas and as to expression. Make the necessary corrections in grammar and pronunciation yourself. Supply the conditions for full sentences by making requests instead of asking questions which call merely for yes or no.

## THE THIRD GRADE

## I. COMPOSITION

- A. **SPEAKING.**—Still the most important part of the language work of the grade.
  1. *Aims:* Readiness and poise, interest, a good title, sticking to the point, good sentences; a firmer habit of regarding the audience by speaking clearly and distinctly; entertainment and the enlargement of experience.
  2. *Materials:* Observation and personal experience; imaginative situations; topics of conversation in all classes; stories.
  3. *Achievement:* Ability to make a short speech, meeting the approximate standards which appear below; also ability to name the principal steps or incidents in stories such as those listed and to tell one or more incidents with good effect.

STANDARDS OF ORAL COMPOSITION.<sup>1</sup>

<sup>1</sup>The examples are not intended to be used by the children as models to imitate.

*Fair*

## My Doll

Yesterday when I came home from school I played with my doll. I made a nightgown for my doll. I put it on the doll and put her in bed. Then I knit a cover and put it over her.

(This has more individuality than the fair compositions of the first two grades, but it is only Fair because it is a bare recounting of actions without any personal comment.)

*Excellent*

## My Dog and I

Yesterday I had to stay in. My dog and I were playing hunters. He was the lion and I was the hunter. I had a pole for my gun. I would say "Bang!" and he would fall down. We had lots of fun.

(This shows that the child has "thought through" the incident. He has included the necessary situation and characters and has omitted unnecessary details. The element of imagination is new.)

*Superior*

## My Old Doll

Last Christmas my mother did not buy a new doll for my little sister. She dressed the old doll over. Mother was sure sister would not know it. Christmas day came. When my sister saw the newly dressed doll on the table she cried, "Hello, there, Annie."

(This shows a very good grasp of what the writer has to say. The element of suspense and the subtle expression of the joke distinguish it as a superior composition for this grade.)

See page 170 for an account of how these standards were derived.

4. *Suggestions:* Train the pupils to hold to single phases of a subject and to decide just what they wish to say. Let the class help to select centers of interest and encourage interchange of ideas and of helpful suggestions as to expression. Deal with large matters first, emphasizing the particular principle of good composition that is being learned. Afterward pupils may help to correct errors. Supply the conditions for full sentences in the various recitations by making requests instead of merely asking questions.

## THE FOURTH GRADE

## I. COMPOSITION

- A. *SPEAKING.*—This takes precedence over writing, both in time and in importance. If speaking is properly taught, mechanics of writing will be very easily mastered.
1. *Aims:* Readiness and poise, interest, a good title, sticking to the point, good sentences; a firmer habit of regarding the audience by speaking clearly and distinctly; entertainment and the enlargement of experience; good sequence; habit of speaking connectedly in sentences when-

ever the occasion demands; enlargement of knowledge in the fields indicated by definite centers of interest.

2. *Materials*: Personal experience and reading. Literary themes in connection with reading.
3. *Achievement*: Ability to make complete speeches of the kind indicated by the standards which appear below; ability to finish, compose, or reproduce stories like the simpler narratives found in the books of the grade.

## STANDARDS OF ORAL COMPOSITION<sup>1</sup>

### *Fair*

#### A Day in the Playground

One day my sister and I went to the playground. Just as we were going to get on the swing a little girl fell out. Then she began to cry. Then my sister said, "She is just scared; she is not hurt."

(This is an advance over Grade III because of the element of suspense and relief. The use of direct discourse marks a step in advance. There is an attempt at subordination but the repetition of the "then" puts it in the Fair class for this grade.)

### *Good*

#### My Pet

My pet was a little puppy. He was about six months of age. I liked him because he was smart and did not bite anybody. When I came home from school he used to jump upon me and lick my face. I used to feed him three times a day. I raised him until he was about four years of age. Then he was run over by an automobile.

(This is a good composition for grade 4 because the pupil has told what made his pet different from other dogs. It is not excellent because of the stilted succession of facts which seem to have occurred to the child one at a time rather than as a whole.)

### *Excellent*

#### How I Played Tom Sawyer

One day a lady asked me to take some rocks out of her yard. She was going to make a garden. She told me that she would give me two dollars if I would. I wanted to go to the lake that day, so I stood and looked at the big job. Pretty soon a crowd of boys came along. They said to me, "Charles, are you going to the lake?" I said, "No, I am having a good time playing cowboy." They said, "How do you play?" "All you have to do is to knock that can off the pole." They began to throw. Pretty soon all the rocks were out of the yard. The boys went home and I got the money for what they had done.

(This is more mature than the Good composition for this grade because it follows a plan through to a successful completion. The direct discourse is used naturally and effectively.)

<sup>1</sup> The examples are not intended to be used by the children as models to imitate.

*Superior*

## When I Had My Picture Taken

Coming home from Sunday School one bright summer day, my mother said, "You must have your picture taken, for you look so nice." She was very proud of me with my white linen dress on, with blue ribbon in the holes of lace around the cuffs and collar. My hair was curled and one curl at the top was tied with a pretty blue ribbon. I was very happy when I got the pictures. They were very good.

(The merit of this composition is the use of descriptive detail. The writer has observed very closely and has presented a picture clear enough to be painted. A higher grade superior pupil would probably have begun with the quotation and would probably have been more subjective.)

4. *Suggestions:* Let pupils narrow their topics by the selection of specific titles. Teach them to plan. After a pupil has spoken, let the class make suggestions as to how he may better carry out his purpose. If possibilities appear, let him try again while the suggestions are fresh in mind. Let the class decide whether he has made improvement. Avoid stereotyped and perfunctory comment.

## THE FIFTH GRADE

## I. COMPOSITION

- A. *SPEAKING.*—This takes precedence over writing, both in time and in importance. If speaking is properly taught, mechanics of writing will be very easily mastered.
1. *Aims:* A good title and nothing in the composition irrelevant to it; good sentences, with something of smoothness; good beginning and ending sentences; good sequence leading to the outcome; choice of interesting details; definite enlargement of knowledge in centers of interest.
2. *Materials:* Reading, investigation, observation, experience, and imagination. Literary themes in connection with reading.
3. *Achievement:* Ability to make complete speeches of the kind indicated by the standards which appear below; ability to finish, compose, reproduce, or dramatize stories like the simpler narratives found in the books of the grade.

## STANDARDS OF ORAL COMPOSITION

*Fair*

## Never Again

One day I went to the show and stayed till night. My father came after me. When I saw him, I went out the other side. I went home and told my mother to tell my father not to whip me. After awhile father came. Mother said, "Don't whip him this time." Father called me and I told him I shall not do it, never again.

(This is an advance over the fair composition of fourth grade because of the variety in sentence structure. It is only Fair because it ends ineffectively. The English of the last sentence is uncertain.)



*Good*

## A Trick on Myself

One day when I was playing with my friend, I thought I would play a trick on him. Just then his mother called him. When he had gone, I dug a hole and put a paper over it. Then I put dirt over to cover it. After a while he came out and said he had to go to the store. I went with him and forgot about the hole. When we came back we started to play again. We went over by the hole and I fell in. You can imagine how my friend laughed when he saw I had been caught in my own trap.

(This composition has the merit of clearness and directness. It moves definitely toward its goal. The last sentence rounds out the narrative effectively. The sentence structure is in advance of grade 4. The "one day" beginning and the repetition of "play" in the first sentence keep this from being called excellent. A higher grade pupil would probably have combined the third and fourth sentences in some way.)

*Excellent*

## Lucky for Me

When I tell you this story, you will think it was lucky for me. When I had to stay after school one night, I stayed in till four o'clock. My mother had told me I had better be home before then. When I got there I was singing a song. All of a sudden I heard my cousin say, "That strap's going to play music on you." I began to cry but suddenly I began to laugh. Can you guess what I saw? It was the key. Then I knew that my mother was not home. Do you think I was sorry? I will tell you I was not. I ran all around the house and over to my cousin's screaming, "Lucky, lucky for me!"

(There is a rapidity of movement and a variety of feeling which is above the average for this grade. The intimate relation between the speaker and the audience gives the composition a certain charm. The touch of sarcasm is good. The first sentence gives a good preparation and is a step in advance of the "One day" type. The last sentence "clinches." The composition cannot be called superior because of the monotony in the sentence structure and a lack of clearness about the cousin's part in the story.)

*Superior*

## A Fishing Trip

All of a sudden I felt a terrible jerk on my rod. I saw flopping alongside of the boat a great big Black Bass. "Hey Dad," I yelled, "Help me, help!" My father got up to get my rod, but the oar of the boat hit him in the chest. My fish got away. That was the end of my fishing for the rest of the week.

(This composition is superior for the fifth grade because of the prompt beginning. The narrative is vivid and shows a power of selection of important detail. The words "jerk," "flopping" and "yelled" are well chosen. The implication in the last sentence is a clever touch.)

4. *Suggestions:* Let pupils narrow their topics by the selection of specific titles. Teach them to plan. After a pupil has spoken, let the class make suggestions as to how he may better carry out his purpose. If possibilities appear, let him try again while the suggestions are fresh in mind. Let the class decide whether he has made improvement. Avoid stereotyped and petty, perfunctory comment.

## THOUGHT AND ACTION IN COMPOSITION

GOODWILL DAY—MAY 18

IT IS not difficult in the month of May to find lines of thought and action threading their way through the normal interest of children. Study your children, and take your cue from them in language classes.

With all the planning that must be done in this world for work and play, experience in the classroom "planning for the weekend," "planning for a hike—for afternoon baseball" or "hop-scotch"—etc.—can well be given considerable attention. To acquire habits of orderly thought in relation to one's daily, common-place experiences is to bring one's life out of confusion into successful achievement and enjoyment. This, too, is the basis of growth in one's powers of speech and expression.

Children, like grown-ups, express themselves most satisfactorily in relation to interests that are most gripping. It is *when they feel what they think* that they command best their resources of speech. Training in composition is in part a matter of creating in the classroom real occasions for speech. The children themselves are the best guides to follow in search of these occasions.

May has its round of special days, and fortunately these days are favorites with the children—May Day—Mothers' Day, and Goodwill or Peace Day. The children are fundamentally interested in all of these. Each has its own emotional effects upon the children—and in each is an idea strong enough to claim a part in their thinking. You must see to it that the proper kinds of situations are developed in the class, and that these lead into worthwhile activities. You may do your part by starting committees to work in the library, by reading aloud poems or stories in the class, or by offering suggestions to the chil-

dren that will lead them in the right direction.

You will not desire to do all that is suggested in the accompanying letter reprinted from the *New York World*, but from it you may find exactly the hint you are looking for. The letter appeared in the *World* on April 16 as follows:

### *A Proposal for the Schools*

To the Editor of *The World*:

For a quarter of a century May 18, the day when the nations met at the first Hague Conference, has been celebrated in the schools of many lands as Peace Day. Now, known as Good-Will Day, it is adopted by fifty nations in the International Federation of Educational Associations as a day when the youth of their respective countries shall be reminded of our common humanity.

This is the day when Lowell's "Fatherland" and Denis McCarthy's noble poem "This is the Land Where Hate Should Die" should be reprinted in the press and recited in the schools. It is the day in which to tell the story of how we won friendship with China by our disposal of the Boxer indemnity; the story of how we, with the British, abolished battleships and forts along our Canadian border and thus made it the safest frontier in all the world; the new story of how the Japanese of late have changed their text books, removing what threw discredit on other nations and telling the stories of Washington and our other heroes as well as those of Japan. It is the day on which to tell the story of the "Christ of the Andes" and of President Coolidge's arbitrating between Chili and Peru. It is a time to talk of "little cousins" in Mexico and Hungary and everywhere. It is the

springtime hour for application of the Christmas message of good-will, and, through Junior Red Cross or other agencies, to get groups of our boys and girls to send letters to the boys and girls of other lands.

Let high school seniors compete in formulating a beautiful message of perhaps 300 words and let each Headmaster send to the City Superintendent the best one from his school, and he from these select the best the city has produced. Then, on May 18, let the successful writer be honored by being asked to broadcast this message by radio and to select the countries to which the message shall be sent by mail. What an opportunity for the students of Copenhagen or Belgrade or Peking to learn through their school authorities the message sent to them as student comrades, soon to be their political contemporaries and co-workers for a better world!

Isn't this little effort, which requires no research or intrusion on school time, something worth trying? Had all the young folks fifty years ago been trained to think of international justice and good-will, great areas might be prosperous which are now staggering with depleted strength under the crushing burden of poverty, taxes and resentment.

*Lucia Ames Mead.*

*Boston, Mass., April 5.*

ABOVE ALL else you must aid the children to realize in a concrete way the meaning of Goodwill Day. They may do this by planning correspondence with a school in another town or in another nation, by presenting playlets interpreting the national characteristics of children of other nations, or in countless ways less pretentious.

#### OUT IN THE FIELDS WITH GOD

*Elizabeth Barrett Browning*

THE LITTLE CARES that fretted me,  
 I lost them yesterday  
 Among the fields above the sea,  
 Among the winds at play.  
 Among the lowing of the herds,  
 The rustling of the trees,  
 Among the singing of the birds,  
 The humming of the bees.  
 The foolish fears of what may happen,  
 I cast them all away  
 Among the clover-scented grass,  
 Among the new-mown hay;  
 Among the husking of the corn,  
 Where drowsy poppies nod,  
 Where ill thoughts die and good are born,  
 Out in the fields with God.

## SILENT READING EXERCISES\*

*To Increase Comprehension*

*NILA BANTON SMITH*

### GUESSING PANTOMIMES

LETting pupils guess the part of a story which some of them act out in pantomime is a type of silent reading which never fails to amuse the children. This exercise may be carried out in several ways.

In the lower grades the teacher may secretly assign to a pupil some sentence in the lesson which lends itself to dramatization. The pupil then silently acts out the sentence. A child who guesses correctly which sentence was represented becomes the actor for another sentence assigned by the teacher, and so on. In the first grade simple words such as "run" may be used for this purpose.

In the more advanced grades different groups of pupils may pantomime entire scenes from a story, while the remainder of the class guess which scene is being represented.

Sometimes the teacher may write on the board a list of numbered sentences, each of which lends itself to pantomime. She then whispers the number of a sentence in the ear of a pupil, and he acts it out. As he performs the action, the rest of the class guess which number he is pantomiming.

Below are given examples of the type of sentence which can be used for this purpose.

#### *First Grade*

1. The Queen of Hearts  
She made some tarts.
2. The Jack of Hearts  
He stole those tarts  
And with them ran away.

3. Little Jack Horner  
Sat in a corner  
Eating his Christmas pie.

4. He stuck in his thumb  
And pulled out a plum.

5. The old bird flew to her nest.

6. Boy Blue lay down on the soft green  
hay and went to sleep.

#### *Second and Third Grades*

1. The crow put stone after stone into  
the pitcher. When the water came to the  
top, she drank.

2. The hare had been sleeping soundly,  
but suddenly he awoke with a jump.

3. The Billy Goat ran over the bridge  
and up the hill. Then he began eating the  
soft green grass.

4. That night when Mary came out in  
the meadow to play, she took the little  
dandelion up in her hands and blew its  
white hair away.

5. When the fairy came out in the  
morning, she touched each piece of gold  
with her wand and said, "You shall be  
beautiful buttercups."

6. That night when the old man went  
to sleep, the robber stole into the house,  
took the bag of gold, and ran away.

7. Then he jumped out of bed, washed,  
and dressed, and ran out into the kitchen  
where his mother was working.

8. Goldilocks knocked on the door of the  
Three Bears' house, then she listened a  
minute. No one came, so she lifted the  
latch and went in.

9. Little Tom was sleepy. He yawned,  
picked up his candle, and went upstairs to  
his room. Then he lay down on his bed  
and soon was fast asleep.

\* Selected from "One Hundred Ways of Teaching Silent Reading." By Nila Banton Smith. Courtesy of the World Book, Co., publishers.



## EDITORIALS

### GOODWILL DAY

May 18

GOODWILL DAY should be an occasion when the individual person tries to make finer adjustments between himself and his neighbors. It should carry with it the spirit of friendship, and the promise of greater tolerance towards others in the future. In the school there is rarely a greater opportunity than this for the teacher of English. To classes or groups of children who have been thinking of the study of English as a means of social communication, a means of better understanding with others through the uses of language, Goodwill Day becomes a red-letter day in the course of the year—To those classes who have been regarding the study of English as a deadly grind, unrelated to problems of human association, Goodwill Day should be made the beginning of something better in the classroom. It should be for both teacher and pupil the beginning of a new point of view in classwork. Tolerance, justice, courtesy, kindness, helpfulness, and sympathetic cooperation should be made watchwords of the individual. Activities of all kinds, playlets, pageants, dialogs, monologs, debates, readings, recitations, speeches, and pantomimes, and conversations and discussions should be set for this day in the key-note of tolerance and friendship. And these should be sufficiently impressive to bring a very lasting conviction to the class that the study of English should aid in overcoming personal selfishness, and more than this, should bring to the individual an attitude of goodwill in all human relations.

Somehow, the children should be led to connect the meaning of the day with the situations that they face constantly on the playground and at home. Let them keep diaries for a week that detail acts of selfishness, and hasty judgments upon others, or

let them report on the conflicts they have shared in on the playground that grow out of the efforts of one individual to trespass upon or deny the rights of others. They might discuss the ways in which the tones of voice reveal mean or selfish motives.

Social regulations in matters of speech, like traffic regulations, require now and then a special day of observance when certain concessions are made to the group or the general passer-by.

### FOLLOWING A GOOD EXAMPLE

DR. HOSIC'S EXPLANATION of the Chicago Standards in Oral Composition—pages 170-171 will be particularly helpful to persons concerned with the development of the course of study in elementary school English. The standards were derived as part of a three-year experiment in the improvement of English in the Chicago schools. The method of deriving them is a good example of teacher participation in course of study making. Other school systems are following the example. Baltimore has, in a similar way, derived standards for grades IV to VI inclusive, and Detroit has on this cooperative basis, set up standards for the first grade in oral composition. Other school systems will do well to catch pace.

The state of Minnesota in its course of study dated 1921, adopted outright the Chicago standards. Of course, the effects of experimentation were lost, but even so the results have doubtlessly proved of great benefit to teachers using the course of study. At least they have received definitely the distinction between quality in composition and errors in mechanics.

Baltimore and Detroit, however, gave their teachers of English not only this distinction, but the vastly important experience of setting up the standards as a cooperative undertaking.

GENERAL LANGUAGE. By Sterling A. Leonard and Riah Fagan Cox. Rand McNally & Co., New York and Chicago.

Here is a book that should find a ready welcome from all teachers of English, Latin and modern foreign languages, as well as from individuals who are eager to enrich and develop their language-power. As the subtitle explains, the book is a series of lessons in grammar, word-study, and history of the English language for junior high schools, but it differs from previous language lessons in that it presents language to the pupil from a new point of view. He learns something of the beginnings of language, spoken and written. He gets a glimpse of the early history of his own language in its relationship to other languages. He gets a clear understanding of such grammatical facts of language as will enable him to use English more correctly and build upon this knowledge for his future study of Latin or of the modern languages. He becomes acquainted with the dictionary and finds word-analysis an enjoyable task.

The inimitable drawings of Miss Oehler lend to the text just the touch of humor that makes any task light. They are illustrations that, *mirabile dictu*, actually illustrate.

One of the features of the book is the arrangement of the lessons into problems for solution essential for mastery of the topic, and others optional for pupils who can put more time on the task and are eager to increase their knowledge along such lines.

Among the topics taken up is the mythology of Greece and Rome to prepare the pupils to meet references in their reading to all these names which mean so much when we know them and are so confusing to young readers.

This book is a step in the same direction as the *general science* and *general mathematics* courses intended to open up the field by giving a survey and laying a general foundation for future growth.

There has long been a need for just such a course, witness the many experiments now in progress in several places in this country. Ever since Professor Judd in his "Psychology of High School Subjects" suggested a "general language" many teachers have been working along these lines and they should find in this book an inspiration for enlivening the English classes and arousing an interest in the foreign languages.

This book is good reading for "grown-ups," too, and the whole family will find it more profitable than cross-word puzzles. It is a better vocabulary-builder, because it is organized word-study. Take for instance the lists of words built from the stem *scrib* with such wellknown prefixes as *de*, *in*, *con*, *sub*, and the suffixes *tion*, *ing*, etc.

In order to develop class-competition the authors suggest a "Vocabulary Score Board."

The book is so planned that there is plenty of work to keep the brightest pupils busy and interested while the slower pupils will get the essential facts.

The main value of a book like this lies in the fact that *language* becomes a *live* thing and is associated with all kinds of interesting material.

The book is rich in material and it will remain for the individual teacher to fit it into the regular course, spreading it over a year or two in conjunction with other material or using it for an intensive course for one term. The reviewer believes the best results would be achieved by the latter method, the foundation thus laid would serve for future growth throughout the school course.

LILLY LINDQUIST.

WHEN WE WERE VERY YOUNG. By A. A. Milne, New York City. E. P. Dutton & Co., 1924. 100 pages.

Fascinating from cover to cover is "When We Were Very Young," by A. A. Milne. Rumours of its charm had reached me, but I had thought these reports "press agent stuff" and picked it up in a rather hostile spirit. It happened that there was a sick child in the house, at the time. To amuse her I read it aloud three times in one day and we both liked it better each time. A true test of the greatness of a child's book is that grown-ups enjoy it as much as the children, and this book passed the test that day. In fact, someone has said that it is a book for adults about children rather than for children. This may be partly true, for no child could possibly appreciate all of the love for children and the understanding of them that are displayed in these poems. But in any good literature, there is much that is beyond the comprehension of very young children. We do not withhold it because of this.

Mr. Milne is one of the rare exceptions, a

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children's poet with a child. It is to little Christopher Robin that the book is dedicated and we have many pictures of him as a normal, healthy, happy, imaginative, outdoor-loving, little English boy. In his interests he is much like our normal American children. This is no sick child, as was Stevenson's in the garden.

A child's love of animals, is shown in "The Christening," "Puppy and I," "Market Square," with its refrain "But they hadn't got a rabbit, not anywhere there," and "Missing," a poem describing a little boy asking for his mouse which he had lost. Do you remember the story of Quentin Roosevelt and the snake lost up his sleeve? How alike little boys of different nations and generations are!

There is much humor in the poems. "The Four Friends" are strange companions.

"Ernest was an elephant, a great big fellow,  
Leonard was a lion with a six-foot tail,  
George was a goat, and his beard was yellow,  
And James was a very small snail."

"Disobedience," "The Three Foxes," "Bad Sir Brian Botany," and "The King's Breakfast" all catch the child's fancy.

Mr. Milne knows just how to express illusive feelings that a child has in regard to places, a feeling that the child himself can't put into words. This is seen in "The Wrong House," an exquisite poem, and also in "Half Way Down." Did you ever sit on the stairs when you were little? As you read these lines can't you recapture the "funny thoughts" you had?

"Halfway down the stairs  
Is a stair  
Where I sit.  
There isn't any stair  
Quite like  
It.  
I'm not at the bottom,  
I'm not at the top;  
So this is the stair  
Where  
I always  
Stop.

"Halfway up the stairs  
Isn't up,  
And isn't down.  
It isn't in the nursery  
It isn't in the town.  
And all sorts of funny thoughts  
Run round my head;  
It isn't really  
Anywhere!

It's somewhere else  
Instead!"

There are charming poems of outdoors: among them, "Daffodowndilly," "Water Lilies," and "Spring Morning," this one expressing the wander-lust that sometimes seizes a child aged three.

"Where am I going? I don't quite know.  
What does it matter where people go?  
Down to the wood where the blue-bells grow—  
Anywhere, anywhere, I don't know."

In "Nursery Chairs" and "The Island" he pictures the child in imaginary travels. This suggests Stevenson. From these dream travels he turns to a day at the beach where "Christopher is certain of sand-between-the toes."

His knowledge of modern child psychology is put into "Independence."

"I never did, I never did, I never *did* like 'Now take care, dear!'

I never did, I never did, I never *did* want 'Hold my hand.'

I never did, I never did, I never *did* think much of 'Not up there, dear!'

It's no good saying. They don't understand."

The child of Mr. Milne's fancy is no "goody-goody." If you have "a little fairy in your house" who won't eat carrots and spinach, read her "Rice Pudding" and watch her enjoy the joke. Never was a child's tantrum better expressed than by that saucy slipper flying up in the air. This understanding is perfectly shown in "Vespers," the story of the little boy saying his prayer. Any mother, who nightly presides at her child's devotions, will recognize the truth of the description. It reminds me of my own baby, who, before she could talk plainly, insisted upon saying the "Lord's Prayer" instead of her familiar "Now I lay me." It was so long she frequently interrupted herself as did Christopher Robin in the poem. One night she took a long breath and repeated it as fast as she could. It was indeed a weird jumble. Looking up she cried triumphantly, "I speeded up, didn't I, Mother?" It is so easy to sentimentalize over a child's prayers that one is grateful to Mr. Milne for his sincerity of treatment.

The poems are marked by a delightful, clear, singing note, and by many beautiful word pictures.

The author is most fortunate in having a sympathetic artist, Mr. Ernest Shepard, to



illustrate his little book. It is impossible to separate the pictures from the verses, they belong. The gay jacket is irresistible, with Bo-Peep and Boy Blue and funny little toy lambs, gamboling so hard on the green that they jump right off their platforms.

If you wish to pass a pleasant hour, and a profitable one, invite Mr. Milne and Christopher Robin to your house some day. They will come, saying politely, "Thank you so much for asking us, we've come."

CLARISSA MURDOCH.

**WONDER TALES FROM FAR AWAY.** By Frederick H. Martens, New York City: Robert M. McBride & Co., 1924. 343 pages.

There seems to be an ever-increasing demand for fairy stories and wonder tales. Many of the old favorites are appearing in fresh dresses and new collections are made each year. Mr. Martens has already published one book of fairy stories and now "Wonder Tales from Far Away" is on the market. Here we have twenty-seven stories from all over the world, representing such different countries as Greece, Japan, China, Hawaii, Turkey, and Africa, to name just a few.

A book like this is invaluable in a small school library and in the home, where there is not shelf room for many editions. The stories have marked atmosphere and a child who has access to such a volume will soon learn not a little about the civilizations of the countries from which these folk tales come. He will also meet with a few old acquaintances in a new form, for example the two Cinderella stories, one the Pisan version, the other as the Malays tell it. "Coquerico" is the Spanish form of "Little Half-chick," loved by first-graders. This is for older children with its wealth of description and detail, and its recurring crow, "Coquerico, Coquerico, Coquerico."

There are two unusual original tales by the author and a Grimm story retold by him and placed in the setting of ancient Anahuac. This, called "Red Heron," is vivid and glowing. The German novelist, F. W. Hacklander has contributed two charming fairy tales of his own, "The Tailor of the Dwarfs," which reminds one of Grimm, and "The Phantom Caravan" in the manner of "Arabian Nights." "The Parasol of Contentment" from China, will interest American children, for it is so different

from the usual kind of wonder story.

Reading these folk tales assembled from many climes, one is impressed by the fact that they all contain the same underlying truths. Again and again the likeness between these stories and those more familiar is apparent. An example of this is the Hawaiian wonder tale, "The Water of Kane," which is much like one of Seumas McManus's Irish stories.

The eight illustrations are by Da Loria Norman. The four in color are oriental in spirit, with so much detail that they suggest a piece of embroidery from the East. Those in black and white are weird and even grotesque, not likely to appeal to a child. The cover is embossed in gold and ivory upon a black background. The print is large and the margins wide, making the appearance of the book most pleasing.

CLARISSA MURDOCH.

**GUESSING THE GEESE IN THE GOOSE FAMILY.**

By Margaret E. Wells and H. Mary Cushman. Garden City, N. Y. Doubleday, Page & Company, 1924. 100 pages.

A "Who's Who" of "Mother Goose" is this little red book with six stately golden geese parading to and fro across its cover; for it has on each page a picture of some familiar Mother Goose character, with a query in rhyme as to his identity. On the back of the page is the Mother Goose verse that gives the answer. The book was designed by two teachers to help, by repetition of words, little children just learning to read.

Not only in the school room will this book be of use, but also in the home where there are children, who have reached the age when they like conundrums and guessing games. In this picture book children can find the answer for themselves, without bothering a busy mother. This is an advantage as it not only trains them to depend upon themselves for their answers, but gives the mother an occasional rest from their many questions.

Intended to amuse children while they are acquiring the technique of reading, it may also serve another purpose, that of quickening the observation and training the memory.

The illustrations in red, white, and blue are poster-like in their effect, with simple figures, often suggesting spirited action, and with just enough exaggeration to appeal to a child's sense of humor.

CLARISSA MURDOCH.



## FROM THE PERIODICALS

**LEISURE—FOR WHAT?**—Increased leisure is a by-product of this mechanical age. Leisure is not synonymous to happiness. "Owing to the difference in the quality of work and the lack of self-expression through work, our enlarged leisure today takes a mainly receptive instead of an expressive form." This passiveness extends even to indifference to citizenship—failure to vote. "The reapplication of love to life is the greatest practical problem before us, on the solution of which the future of Western civilization depends. It is not a mechanical or a scientific problem; it is a cultural problem. . . . It depends upon a system of education which adds to the capacity of the individual to be happy as well as efficient." Much of America's lawlessness originates in our aimless and subnormal use of leisure. Our civilization is softening and disintegrating under the influence of our mechanical slaves. "The great problem before us today is to create a civilization that does not degenerate under leisure."—George W. Alger, *Atlantic Monthly* (April, 1925). Page 483.

**A STUDY OF CHILDREN'S CHOICES OF READING MATERIALS**—In connection with a study of the content of fifteen school readers, an investigation was made of the actual reading interests of children. Library investigations included: conferences with librarians; count, from the library card, of the actual number of times certain books had been borrowed; tabulation of the popularity of books by their condition; tabulation of books which children were reading in the libraries; conversations with children. Classroom investigations were carried on all over the country. Teachers were asked to obtain from children the titles of stories they liked best, and those they liked second best. A comparison of the children's choices thus obtained, and material in readers shows that animal stories are most popular with children, but occupy very little space in readers. Informational material ranks second in children's preferences, and readers have a dearth of such literature. Fables and myths, on the other hand, occupy an important place in readers, and are not popular with children. "The tendency toward more literary material (in readers) was largely a matter of opinion. Without more scientific attitude we need to base our conclusions on a study of actual books, actual children, actual children's interests."—Emma B. Grant and Margaret L. White, *Teachers College Record* (April, 1925). Page 671.

**PURPOSEFUL LETTER WRITING**—Upon the suggestion of a pupil in the McKinley School, St. Paul, Minnesota, a 6A class decided to write letters to New England cities, which were topics for study in geography. Among the replies was a booklet, made by 6A pupils of Providence, R. I., illustrating the manufacture of jewelry. This inspired the St. Paul children to prepare a booklet illustrating the flour industry of Minnesota. The project necessitated writing business letters to secure information, search for pictures for illustration, study of the history and geography of the region, careful handwriting and composition. Results were cooperation, business courtesy and knowledge of the industries of the state.—Grace L. Robinson, *Journal of Educational Method* (April, 1925). Page 348.

**TRAINING TEACHERS OF APPRECIATION**—Literature is the most important artistic expression of life. Children, loving life, will also love literature, if given an opportunity. Teachers of appreciation must possess natural sensitiveness, a wide cultural training, and should never lose sight of the fact that study of form is for the sole purpose of deepening enjoyment. The real test of the success of a teacher is whether children like to read.—J. Rose Colby, *English Journal* (April, 1925). Page 277.

**READING MATERIALS FOR SLOWER GROUPS**—Topics which interested the children were taken as a basis for the lessons. The pupils were questioned, and their replies were written on the board. At first, single words only were written, sentences came later. Some of the lessons are given in the article.—Guicie Brown, *Childhood Education* (April, 1925). Page 381.

**A COMPARISON OF AIMS FROM ELEMENTARY SCHOOL TO UNIVERSITY**—The aims, which were the subject of this investigation, were obtained from books and articles. The results show that most uniformity is found in the aims of high schools, and the least in those of colleges. Elementary schools stress the training necessary for the needs of life, social-civic responsibility, health, recreational participation. Among the aims of the secondary schools are specialized training, and democratization. Colleges mention moral training and social-civic responsibility, and universities stress professional training.—Leonard V. Koos, *Educational Review* (April, 1925). Page 176.

## SHOP TALK

### TEACHING MATERIALS ON WORLD FRIENDSHIP

THE TIME IS AT HAND when those of us who believe in the development of world peace and international cooperation realize as never before our responsibility for arousing in our young people an interest in these great questions.

With this in view, the League of Nations Non-Partisan Association would like to focus the attention of teachers, camp directors and leaders of summer conferences on the very real opportunity they have to broaden the vision of the young people under their guidance during the summer months.

As a practical demonstration of the many ways in which this might be done, we are hoping to hold a small exhibit of suggestive material at our Headquarters, 6 East 39th Street, sometime about May 20. The material selected is thought to be suitable for use in summer camps and conferences for boys and girls of from ten to eighteen years of age.

We have in mind presenting such things as:

*Books.* (Suitable for boys and girls of from ten to eighteen years of age.)

1. Dealing with life in other countries.
2. Dealing with *international relations* in story form.
3. Stories with foreign settings.
4. Suitable stories for Camp Fire talks and yarns.

*Games.*

1. Used by children in other countries.
2. In any way dealing with foreign customs, dress, etc.

*Songs.*

1. Folk songs of other countries.
2. Songs descriptive of life and habits of other peoples.

*Plays—Playlets—Pageants.*

1. Dealing with the idea of the League of Nations.
2. Dealing with the life and customs of other lands.
3. Dealing with peace and international cooperation.

*Pictures.* (For display or to be cut up for "Rainy Day" Amusement.)

1. Colorful or interesting scenes from abroad.
2. Showing costumes of foreign countries.
3. Showing occupations in other lands.
4. Maps of interest in stimulating discussions of present day international conditions.

### Periodicals.

Dealing with matters of international interest that may be:

1. Suitable for general distribution among young people.
2. To be used by camp leaders to suggest topics for discussions, debates, etc.

We shall show some lantern slides depicting the activities of the League of Nations and the World Court. These can be rented with accompanying lecture material.

There will be a demonstration of a new and most interesting small combination motion picture "projection machine" and "taking camera." The films shown with this machine will have an international interest and can be obtained at moderate cost. This machine also makes it possible at a small initial outlay for any camp to take motion pictures of its own activities.

*Signed: Helen Clarkson Miller,  
Chairman, Educational Committee.*

### AMERICA FIRST

*Bishop Oldham  
Albany, N. Y.*

NOT MERELY in matters material, but in things of the spirit.

Not merely in science, inventions, motors, and skyscrapers, but also in ideals, principles, character.

Not merely in the calm assertion of rights, but in the glad assumption of duties.

\* \* \*

Not in treading again the old, worn, bloody pathway which ends inevitably in chaos and disaster, but in blazing a new trail, along which, please God, other nations will follow, into the new Jerusalem where wars shall be no more.

Some day some nation must take that path—unless we are to lapse once again into utter barbarism—and that honor I covet for my beloved America.

And so, in that spirit and with these hopes, I say with all my heart and soul, "America First."

**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED  
BY THE ACT OF CONGRESS OF AUGUST 24, 1912,**

*Of The Elementary English Review published monthly except July and August at Detroit, Michigan for April 1, 1925.*

State of Michigan }  
County of Wayne } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Anna C. Fowler, who, having been duly sworn according to law, deposes and says that she is the Business Manager of *The Elementary English Review* and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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